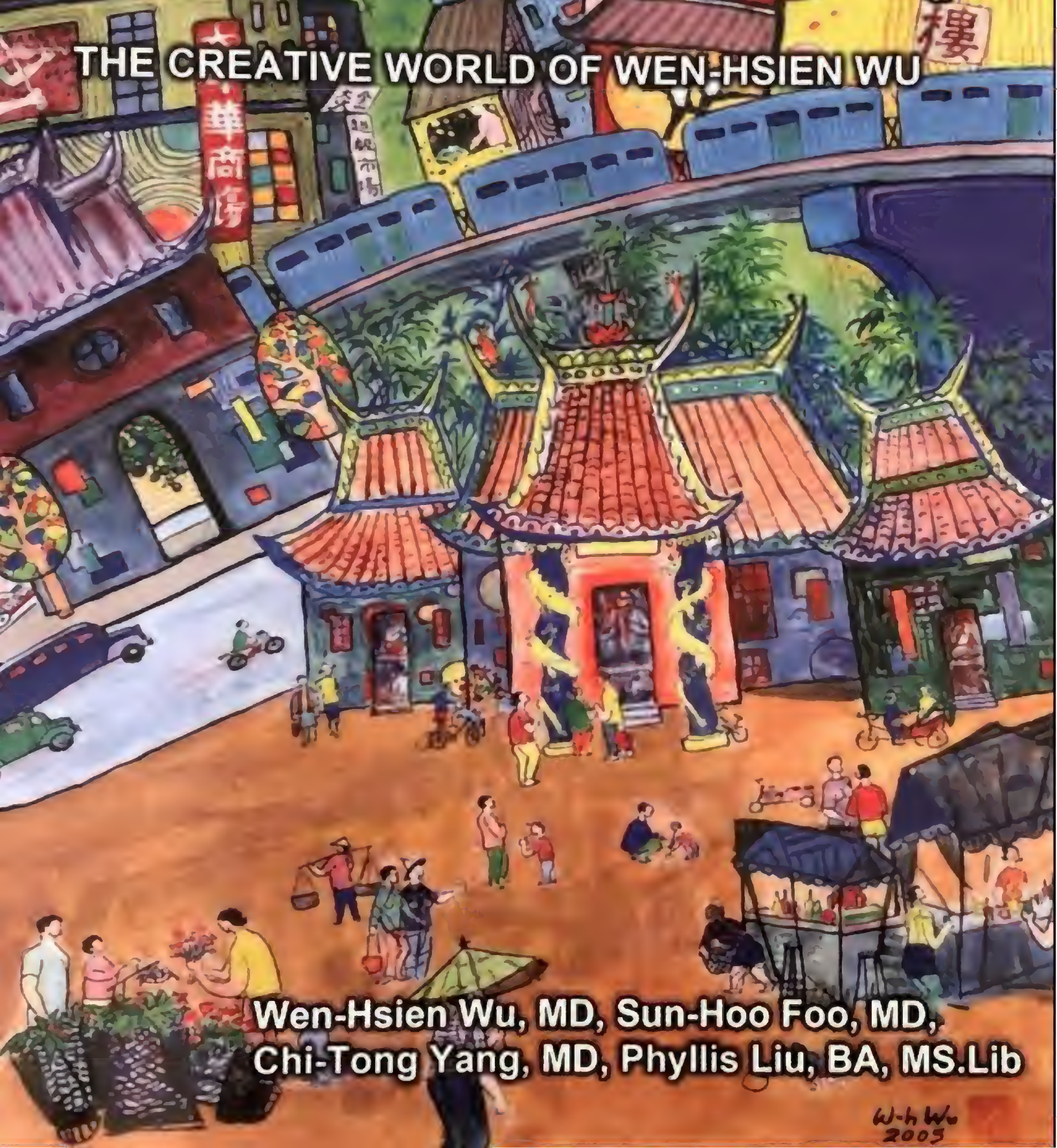


吳川威畫集

THE CREATIVE WORLD OF WEN-HSIEN WU



Wen-Hsien Wu, MD, Sun-Hoo Foo, MD,
Chi-Tong Yang, MD, Phyllis Liu, BA, MS.Lib

W-h Wu
2005

THE CREATIVE WORLD OF
WEN-HSIEN WU

吳聞威畫集



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organizing and editing.
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THE CREATIVE WORLD OF WEN-HSIEN WU

吳聞咸畫集

Wen-hsien Wu, MD, MS was born in 1933 in Shanghai, China. Since his retirement in 2005, he has devoted his time and energy to art, after a long and illustrious career in academic medicine. This book includes 142 color plates and 49 black and white plates showing the development and transformation of the artist's work.

In 1958, Wen-hsien graduated from the National Taiwan University Medical School. He was a tenured associate professor at New York University Medical School, the anesthesiology chief at Veteran's Hospital in Manhattan, and chairman and professor in the Anesthesiology and Pharmacology Departments at the New Jersey Medical School. He has published numerous scientific abstracts and papers, books and book chapters and has organized many scientific meetings. Some of his notable achievements include developing a new radioimmunoassay methodology to measure nanogram quantities of the posterior pituitary hormone, establishing an independent interdisciplinary pain management center, incorporating acupuncture and Ne-He laser irradiation to produce analgesia, and conducting scientific studies confirming that Qigong could be used to produce short-term analgesia and longer-term antidepressant effects. From 1989 to 1998, he systematically introduced pain management to medical professionals in the People's Republic of China and Taiwan.

Wen-Hsien Wu, MD, Sun-Hoo Foo, MD and Chi-Tung Yang, MD are school mates of National Taiwan University Medical school. It is karma that they meet in New York unexpectedly. Both of them are so enthused by Wen-Hsien's talent and creativity that they decide to produce together this art book to capture his imaginations and achievements. These paintings chronologically record Dr. Wu's development from 2005, his growth and maturation into an outstanding and unique artist. Phyllis Liu, BA, MS.Lib, also alumnus of National Taiwan University, is instrumental in the editing and translation of the text. Wen-Hsien's example shows us that with dedication and passion, anything could be accomplished.

吳聞咸，符傳孝，楊繼統 醫師 都是臺灣 臺大醫學院醫學系前後期的校友。不約而同在美國見面，很高興合作出版聞咸學長的畫冊。劉次昕在加州遙控，翻譯，改正畫冊的文章。加上少文的穿針引線，畫冊才能如期出版。聞咸學長的成就證實只要盡心努力，滴水穿石，只要有心，醫學，藝術，沒有做不成的事。



*To my parents and family
for their support and encouragement*





Huang Shan Panorama Wc 33 x48 05

Senior brings his art to life

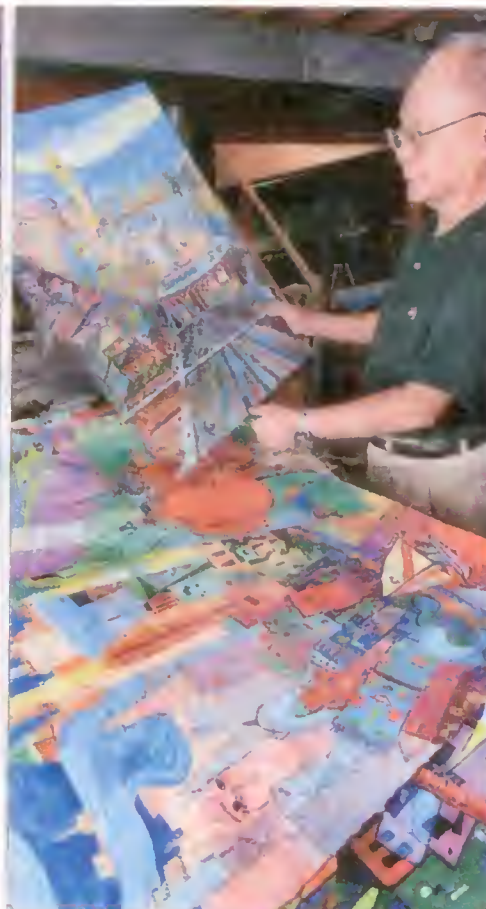


STAFF PHOTOS BY ADAM AI

Dr. Wen-Hsien Wu paints a hillside in this stylized view of his native China on the easel in his Parsonage Hill Road basement studio recently. Wu, who was a pioneer in pain management, said he enjoys stretching boundaries in both medicine and art. V was a winner in the 2008 Essex County Senior Art Show.



A traditional style Chinese brush Wu brought back from a visit to China years ago now sits unused in a rack on the side of his basement work table. He has since adopted a more modern



One of the many color paintings in his basement studio, Madison Square Garden, was painted in acrylics. The painting is rich in color and draughtsmanship.

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畫家簡介

在此我要介紹吳聞咸其人：醫生、畫家兼人道主義者。他的臆想捕著住生命的熱忱及不同生存境界相互交聯的經緯。

他融合不同的風格、用多種畫題把大千中的變化萬象勾描得有如萬花筒中的燦爛色彩及形象。

他的精神飛越出我們日常現實領域。在這本畫冊中我們可以看到他的畫風如何從中國傳統式衍進成更有普遍世界性的手筆。

一位真正藝術家的責任是在把我們從日常生活經驗中帶引到潛意識漸隱的過去深處、從而給意識現實添加一種驚奇的喜悅。

在這些畫頁中、我們可以遍查、細觀到我們的整體經驗。我們體驗到畫家所創造琳琅滿目的畫頁、倒頭來是為讚美創造宇宙的美妙。

藝術表徵、各式圖案、樣式、在天才畫家筆下運轉生魂。刻印在觀眾心靈中、攜帶我們昇華、驅使我們更深一步去探討宇宙之真諦。

吳醫生旁定有一位謬斯女神、溫和地誘導他在不同文化間搭橋、俾使人人能有內在更深的生長追求、能喚發出與生所俱對協調、和平及快樂的欲願。

讓他畫中的形象散播出音樂、啟發、撫觸你整個心靈、使你昇華變得更加完整。

墨守成規是畫中大忌。吳醫生摒棄此忌、逐漸流轉畫風、有如煉金魔師一樣創造出富有廣大共鳴性的黃金畫面。

這是涅槃、還是意識的更變？簡而言之可能是我們每個人必經的過程。

希望讀者每個人都能體會我的感受、這是我對大家交心之言。慶幸能在此和大家分享、併在此向吳醫生致謝！

瑪利亞·麥卡得

ABOUT THE ARTIST

I would like to introduce Dr. Wu, the man, the doctor, the artist and the humanitarian, whose imagination captures the élan of life and the fabric of interconnectedness of different realms of existence.

He brings up the fluidity of the elements intermingling them in a kaleidoscope of brilliance, colors, forms, bridging and incorporating different styles and different themes.

His soul and spirit reaching beyond our common limited reality. We see how his style evolves from traditional into more universal concepts.

The responsibility of a true artist is to take us from the common everyday experiences into the depths of the evolutionary unconscious past by bringing into our conscious reality world of wonderment.

We see, we look, and we gaze upon a total experience where the creative process explodes into a festival celebrating the beauty of creation.

Symbols, different patterns and forms fluctuate from the creative genius imprinting their mark into our being, elevating our minds and our hearts, forcing us to look deeper into the cauldron of universal truths.

Dr. Wu has a muse who guides him gently to bridge cultures for the purpose of spurning inviting human spirits to search within oneself and the folds of other alimentations in order to find, reach other modes of personal growth where harmony, peace, happiness are the essential core of being.

Let the music emanating from the images of his paintings, inspire, touch you imperceptibly, reaching and pervading the totality of being, uplifting healing and transforming you.

Rigidity is the root of all discord and illness but it gets transformed into fluidity where the alchemy of all that exists and changes gradually into gold and universal clear horizons.

Shall we call it Nirvana, altered states of consciousness, or simply the evolutionary process of each one of us?

I speak to the hearth of each one of you who comes close to understand my messages and I am grateful that we have come together. Thank you Dr. Wu.

Maria Paravati McArdle, Ph.D.

身世及業績

家庭背景

吳聞咸是一個書香之家的後代。祖父是中國唯一得到翰林和美國維斯康興大學財務學學位的中西教育的產物。他回國後創立中國早期之銀行、紙鈔制度。雙親都得到庚子賠款獎學金留美。父親留美學煉糖工業後、是回國創造中國煉糖工業系統及甘蔗育種之先驅。母親林同耀在哈佛女子大學畢業後回國執教。她是商代比干之後。她同輩中出了許多位中央研究院院士。一位堂弟在抗日戰爭時代製造中國第一架飛機。另一兄弟是舉世聞名的林同棧、是介紹鋼精混凝土入美國者。這引起一個建築及橋樑工程界的大躍進。她親戚中出了無數教授、在全球各地服務。

兒童、青年時代

吳聞咸在1933年出生於上海。五歲時已開始逃亡日本侵略。幸在1938年南京大屠殺前逃出。經江西、廣州、香港、貴州終達四川。1944年就讀重慶之南開中學。抗戰八年逃難中、目見、耳聞及各種人生經驗使兒童時代快速渡過。1945第二次世界大戰結束、入上海南洋模範中學、省立上海中學就讀。1948因中國內戰離上海到台灣與父母相聚、就讀師大附中。1951入台灣大學就讀醫科。預備軍官訓練完畢後、於1960年得獎學金入美國克雷敦大學研究院進修生理/藥理學。1961以榮譽生畢業、留校執教。

行醫生涯

1964到費城賓州大學醫學院受臨床醫科訓練。1967麻醉科訓練完畢、得美國國家健康科學院獎金進行研究工作。1968首次發明特殊微量方法測量腦下垂體後葉之荷爾蒙。此後對這領域之研究及了解有快速發展。1969轉入費城天普大學醫學院執教麻醉學並行醫。同時創立該院加護病房及呼吸治療部。1971年到西維基尼亞州立大學醫學院麻醉科任助理教授職。在該處創立首次全州性加護病房中心、接受全州嚴重病人。發表多篇有關照顧病人之醫護標準文獻、使生存率顯然增高、成為模式醫療系統。1974年到紐約大學醫學院任麻醉科終身副教授職。建麻醉研究室。1977年兼曼哈頓榮民醫院麻醉科主任、繼續從事臨床、教學及研究工作。成立美國國家健康科學院基金支持之研究室、繼續發表許多新發現。1979到新澤西州立醫牙科大學任麻醉/藥理科終身教授及主任等職。

Family and Professional Achievement

Family Background

Wen-hsien Wu was born into a family with generations of scholars and achievers. His grandfather attained both a Chinese classical and a western education, holding both a Hanlin degree from the Chinese court and a graduate degree in finance from the University of Wisconsin. Combining learning from both education systems, he was instrumental in setting up the early Chinese banking and currency systems. Both of Wen-hsien's parents went to the United States for advanced studies on Gengzi Indemnity Scholarships. His father studied sugar refining at Ohio State University and Louisiana State University. He became one of the pioneers in the Chinese sugar refining industry, particularly by improving sugar-cane cultivation processes. His mother graduated from Radcliffe College and taught English when she returned to China. It was said that her family descended from Bigan, the royal censor of Shang Dynasty. Many of her contemporaries became elected members of Academia Sinica. One of her cousins was the builder of the first Chinese airplane during the War against Japan (1937-45). One of her brothers was the world-renown T. Y. Lin who introduced pre-stressed concrete into Civil Engineering and revolutionized bridge building. Among her relatives, there were numerous professors teaching and serving in all parts of the world.

Childhood and Youth

Wen-hsien Wu was born in 1933 in Shanghai, China. From the age of five, he fled from invading Japanese forces. He was lucky to have escaped the 1938 Nanjing Massacre. He and his family passed through Jiangxi, Guangzhou, Hong Kong, Guizhou and finally arrived at Sichuan during the war torn years in China. The brutality and suffering he witnessed during this treacherous journey marked his childhood and youth.

In 1944, he started school at Nankai Middle School in the city of Chongqing. In 1945, after WWII was over, he returned to Shanghai to enter Nanyang Mofan Middle School, then Shanghai Provincial Middle School. In 1948, when Chinese communists defeated the Nationalists, Wen-hsien was on the last ship out of Shanghai to Taiwan to be with his parents. There, he graduated from the Middle School of Taiwan Teachers' College.

In 1951, Wen-hsien began his studies at the National Taiwan University's Medical School. After graduating from medical school, he completed his air force reserve flight surgeon training. After serving in the air force, Wen-hsien received a scholarship to study physiology and pharmacology at Creighton University in Nebraska. In 1961, he graduated with honors and began teaching at Creighton's Medical School.

在美國疼痛學會成立兩年後、於1981 創立美國少數前位獨立性疼痛管理中心之一。成為美國東岸最早年綜合性疼痛管理中心。開始用電腦操縱之手術後疼痛控制。使術後合併症顯明減少。更介紹針灸、Ne-He激光止痛、併得美國國家健康科學院全美唯一研究基金研究外氣功與疼痛之關係。由此發現外氣功可產生短期止痛和長期抗憂鬱症之效果。後被選為大紐約區最佳疼痛專科醫生(2001、02、03)。曾發表論文近七十三篇、著書及書章三十二冊、科學學會議中報告短文六十八篇、任科學會議主辦及報告編輯人共十五次。

1984 及1998年間將疼痛醫學分別介紹到中華人民共和國及中華民國(台灣)。

2005年退休後全心追求藝術生涯。

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Ex-China Doctor Will Get Degree

A former surgeon in the Nationalist Chinese Air Force will receive a Master of Science Degree from Creighton University Wednesday.

He is Dr. Wen-Hsien Wu of Tainan, Formosa, who came to Creighton for advanced studies in physiology last fall after completing 18 months in his country's Air Force.

Dr. Wu, by his own account, has an intense desire to pursue clinical science and research with emphasis on chest surgery.

Born in Shanghai 28 years ago, Dr. Wu's earliest memories are of fleeing from the Japanese invaders.

"Our family traveled over all the southern provinces in Hong Kong, then to Central China and finally to Chungking."

He began his formal education and was completing high school when the Communist takeover began. He fled to join his family on Formosa.



—World-Herald Photo
Dr. Wu . . . Can't accept two Chinas.

There he finished high school and received a medical degree from the National Taiwan University.

His elder brother earned

one degree from Bucknell University and a Master's and Doctor of Science Degree from Massachusetts Institute of Technology.

His father received degrees from Louisiana State and Ohio State University in the '20s. And his mother is a graduate of Radcliffe.

The elder Mr. Wu is vice-president and manager of a division of the Taiwan Sugar Corporation. His mother is a university professor of English.

Dr. Wu came to Creighton after corresponding with an uncle, Dr. T. K. Lin, former assistant professor of medicine at the school.

One of his greatest interests is cardiac surgery.

With four Creighton faculty members, Dr. Wu has participated in a scientific search for cause and correction of cardiac arrest and electrocardiogram change.

He will stay at Creighton as an instructor.

Career in Medicine

In 1964, Wen-hsien moved to Philadelphia to study in clinical medicine at the University of Pennsylvania. After completing his anesthesiology residency in 1967, he won a fellowship from the National Institute of Health (NIH) to do research. This led to his development of a new method (radioimmunoassay) to measure nanogram quantities of the posterior pituitary hormone in 1968. In 1969, he joined the faculty at Temple University Medical School where he established the Intensive Care Unit and Respiratory Therapy Department. He then moved to the Department of Anesthesiology at West Virginia University Medical School in 1971 as an Assistant Professor. During his tenure there, he created the statewide Intensive Care Center receiving critical patients from all over the state. He published many articles establishing care standards that significantly improved the survival rate of patients. The standards became one of the models for critical care medicine in the United States.

In 1974, he moved to New York University Medical School as a tenured associate professor. Just three years later, he was promoted to be the chief of the Department of Anesthesiology at Veteran's Hospital in Manhattan where he continued to pursue clinical, teaching and research work. He also established the Anesthesiology Research Laboratory supported by NIH funding. His many new discoveries were published in professional journals.

In 1979, Wen-hsien became the chairman and tenured professor of Anesthesiology and Pharmacology at the University of Medicine and Dentistry of New Jersey. In 1981, he established one of the few front-running independent interdisciplinary pain management centers in US. He initiated the use of computerized intravenous and epidural drug delivery systems to control postoperative, cancer and non-cancer chronic pain. This approach significantly reduced postoperative complications and morbidity of the patients. He also introduced acupuncture and Ne-He laser irradiation to produce analgesia. He was the sole recipient of a NIH grant to study the relationship between external Qigong and pain and confirmed that Qigong could produce short-term analgesia and longer-term antidepressant effects. For three consecutive years, from 2001 to 2003, he was named as one of the "Best Pain Doctors in Greater New York Area".

Over the course of his medical career, he published 73 scientific papers, 12 books and book chapters and 68 abstracts. He also organized 15 scientific meetings and edited their proceedings. Between 1989 and 1998, he systematically introduced the study and practice of Pain Medicine to the medical professionals in People's Republic of China and Taiwan.

After his retirement in 2005, he devoted all his time and energy to the pursuit of a life in art.

我的繪畫世界

我從小喜好美術。小學時代以畫卡通自娛。後因逃難及職業活動、未能追求美術訓練。1991年從吳毅老師學習寫意水墨國畫。為了擴大用色範圍和增加個人情感思想之表現於1996年停學。此後開始自己研究早期印象、野獸印象、立體、後期印象及現代各派名家之理論、理念、構圖、用色以及畫風演變之背景和過程。

1998年開始從于兆漪老師習畫。他的教學方法以誘發、鼓勵、變化為主。用不同的手法加上生活經驗造成個人的風格。于老師畢業於台灣師大藝術系、後留學巴黎。他對中西畫及畫史都有很深厚的知識和研究。在這種環境下漸漸將個人之人生、經驗、色感、美感、書法、印章、美術中所得到的心得融成一體來表現個人童真稚拙、快樂而富有幻想的風格。2005年退休後、全心研究和創作美術。

2000年後作品題材大體可分為風景、城市、抽象、幻想 和神話、人物、靜物和甲骨文藝術等類。我好旅遊、每次旅行我都帶著速寫本。每到一個地方或城市都把精鍊後的形象、包括當地之風俗、生活習慣、建築物之特徵和精神色彩等等畫出來。其它系列的作品也慢慢演變出來。在這本畫集中可見到許多例子、也可從速寫寫生稿中體會到以上所說之內容。

美術是無止境的。美術的源頭是思想和美感。思想是經驗、觀察環境的結晶。從自然界吸收到的養份、加上個人之美感、色感和幻想就變成有個人標記的美術產品。人人都有好奇心、每過一段時期、個人的美術思想、色感、題材和風格都會漸漸發生變化。所以美術語言因時而易。有生命的畫家必有變化。也因此使產生的美術產品有生命、有意義、有趣味。這也是使觀眾發生興趣和共鳴的原因。

聞咸

MY WORLD OF ART

Since I was a very young child, I have always loved art. In elementary school, I drew cartoons whenever I had a chance, even creating my own cartoon strip series. However, moving from place to place fleeing from the Japanese invasion and civil war for thirteen long treacherous years, followed by medical and graduate studies and pursuing my medical career prevented me from developing my interest in art earlier. Finally, in 1991, I began to study the expressive style of Chinese brush and ink painting with a Chinese master painter, Yi Wu.

In order to expand the color range and emotional expression in my paintings, I studied the history and evolution of paintings of various schools (Early Impressionism, Fauvism, Impressionism, Cubism, Post-Impressionism, Modernism and Contemporary Art). I particularly paid attention to the composition, use of color, thought process and theories behind each movement. I also tried various approaches to apply the learned knowledge infused with my life experience to develop art work of my own style.

In 1998, I began studying with Master Heshi Yu, whose teaching method was centered on fostering students to look at things in new ways and encouraging individual creative expression. Master Yu was educated in Taiwan and Paris and is an avid art historian of Eastern and Western arts as well as practitioner of both traditional Chinese brush and ink painting and modern Western painting.

Through my study of free style brush and ink painting and Western art, I gradually developed my own style, incorporating the various approaches I had studied and my life experiences into my paintings. My style is constantly evolving in composition, subject matter and medium but I always attempt to unify composition, spirit and activity in each painting. I use different art forms, including stylistic calligraphy and seal carving to express themes of naïveté, imagination and fantasy.

My subject materials include landscape, cities and villages, abstract, myth and fairy tales, people, still life and Oracle art. During my travels, I always bring my sketch book with me. The sketches integrate images that celebrate local customs, rituals, life styles, colors and spirits. My style is constantly evolving based on what I see and learn, as is evident in the selected plates and sketches of this book.

The initial idea for my paintings usually begins with my desire to express a sense of beauty that I have observed somewhere. I then integrate my response to what I have seen into my art and express it using the various techniques that I believe best to bring the emotion of that moment to paper or canvass.



The elements of curiosity, passion to explore and vivid imagination interact and lead to the evolution of subject matter, color scheme and technique of my work. I am constantly driven by the desire to express new themes in creative ways in my work.

Wen-Hsien



〈神與意〉的畫家吳聞咸

一九九八年夏天吳聞咸醫師帶他的畫作來我的畫室相互切磋。看了他的水墨寫意國畫頗有吳毅先生之意、但筆墨尚甚生澀、建議他多研習古人的作品、以加強行筆運墨之技巧。一年後雖有長進、但與傳統國畫所要求的基本功力尚有一段距離。有一天吳醫師出示他厚厚的一本速寫、才知道他在工作之餘、勤於作畫、而且非常用功。每次出外旅行、都有大量的速寫記錄、這些隨境塗抹、信手寫來作品、有寫實、有變形、線條稚拙、童趣盎然、造型純樸、天真爛漫、顯示了他對美感靈敏的潛質。讓我想起法國後期印象派的亨利盧梭(Henri Rousseau)和近代的杜布菲(Jean Dubuffet)等素人畫家。他們都具有天生對美感的異稟。由於早年未能接受正規的美術訓練、及至年長、內在美感經驗的累積、一旦獲得表現的機緣、所爆發出的創作更表現了強烈的個人性。作品中蘊含的激情和流露的純真是學院畫家窮畢生精力所追尋的。因此我鼓勵吳醫師放棄臨摹及外形的寫真、不必拘限在傳統水墨中；跳脫客觀自然的外象、直窺物我之間精神的感受。就像清朝畫家黃慎所說：〈寫神不寫貌、畫意不畫形〉。大膽地用墨用彩、自由揮灑、把那些速寫稿子、從心底翻出、重新表現在畫紙上。

經過大約兩年的時間、吳聞咸醫師對繪畫執著而投入的創作、努力不懈的摸索、漸漸地進入景隨意變、物為我用的境地、無拘無束如脫韁之馬、任意奔馳。並激發出色彩的感覺、鮮艷而對比；稚拙的線條、勾勒出似又不似的怪異造型、及一些有趣的符號、組合成他獨特的風格。

以後幾年吳醫師陸續創作很多以風景為題材的畫作；有中國和歐美的風景名勝及他遊歷過的城市、如法國巴黎、美國的紐約、波士頓、芝加哥和舊金山等地。這些作品都是以分割的手法、自由地來處理畫面的結構、用交錯的線條描繪了高樓和街道；趣味性的造型、刻畫了都市中各種各樣的人物、把他們填塞在變形的建築群中。亮麗豐富的色彩、夢幻的組合、聯繫了他內心的情愫、使他筆下的城鎮、外在的景貌和內在的社會性更為感人。

吳醫師的人物畫也甚具特色。他是以赤子之心表現出人的情愛與喜悅。那些排列有序的幾何圖形、充滿了裝飾的趣味；和諧的色調、展示了安詳樸素的氛圍、點綴其間的花鳥草木、生機勃勃、而又帶著些許浪漫的氣氛。

最近吳醫師從殷商的甲骨文得到靈感、把字與畫結合、抽象地組合起來、表現了東方的神秘靈異和中國傳統文化的內涵。他是一位向藝術挑戰的勇士、已過古稀之年仍不斷追尋不同的內容和形式、更嘗試著風格的突破。

Resonance of Spirit The Paintings of Wen-Hsien Wu

In the summer of 1998, Dr. Wen-Hsien Wu brought his paintings to my studio to ask for my opinion. His ink and brush expressive free style paintings, although emulating fairly well Mr. Yi Wu's style, showed a lack of mature skill. I suggested that he should study and copy the old masters' works in order to improve his applications of the brush and ink. After a year, although he made progress, his skill was not at the level required by the Academy for traditional Chinese painting. One day, Dr. Wu showed me a thick volume of his sketches. I realized then that in his spare time, he had very diligently worked on his paintings. Every time he took a trip, he would produce a great number of casual sketches of places he was visiting. Some of these casual sketches, over 1700 to date, are realistic renditions and some in altered forms. The lines are seemingly unpolished and blunt, evoking childlike freshness and naiveté. The images contain simplicity and unaffectedness. All these point to his potential for an aesthetic sensibility. It called to my mind Naïve painters such as French post impressionist Henri Rousseau and more recently Jean Dubuffet. They were endowed with rare aesthetic sense but were not formally trained during their formative years. For this reason, when they encountered the opportunity later to express themselves, their accumulated inner aesthetic experience burst out to create works that bore strong individual characteristics. The passion and unaffectedness contained in their works are qualities that an academic painter would be searching for all through his life. Seeing this, I encouraged Dr. Wu to give up the works of old Chinese masters and realistic sketching. I urged him to not limit himself to Chinese ink and brush paintings, to go beyond the objective natural phenomena, so that he can experience inwardly the connective spirit between matters and the self. As the Qing Dynasty painter Shen Huang said, "Depict the spirit not the look, draw out the meaning but not the form". I advised him to use bold strokes and vivid colors and ink; to look deep in his heart, revisiting the images in his sketchbook and paint them anew on the canvas.

Approximately two years after the change of direction, with persistent efforts and dedicated diligence, Dr. Wu was able to immerse himself into an artistic realm where sceneries change with his own mindset and objects become media for expressing the self. He was like a horse broken loose from his halter, galloping freely while spreading a vision of colors, brilliant and contrasting. His unschooled lines produce similitude, strange shapes and interesting symbols. Together they constitute his unique painting style.

吳醫師經過十年創作的歷程、為自己而畫、作品很多、內容豐富。由於他未曾受到學院和傳統學理的羈絆、可以自由即興地表現內心的觀念。在很多方面他雖然具有素人畫家的特徵、但也有其不同之處、因為他不是居住在偏僻地區、所以他的作品不帶有絲毫鄉土氣息。他也不像無知無識的素人畫家們的作品所表現的那麼簡單原始。因為 他的專業學養和生活在現代化的大紐約區、顯現在繪畫上、充滿強烈的時代感和知識性、有深厚的內涵和獨特的觀念。雖然傳統技巧仍有不足、但難掩神韻的展露。〈論畫以形似、見與兒童鄰〉、北宋的蘇軾早就有此論點了。

2009年 于兆漪 於新澤西州



In the following few years, Dr. Wu produced many paintings, mostly with scenery as the main subject. They include Chinese and Western famous scenic spots as well as places he has visited, such as Paris, New York, Boston, Chicago and San Francisco etc. In these paintings, he uses that partitionment method at will to compose his paper/ canvas. He also uses criss-cross lines to depict high-rises and streets. The interestingly created forms portray the many kinds of people in a metropolis. He then intersperses these figures in the transformed buildings. Vibrant and rich colors, dream like composition, interweave together with his inner feelings make his renditions of people, activities, cities, sceneries and their immanent sociality so much more moving.

Dr. Wu's portrayal of people is also full of characteristic. He expresses their love and joy with a childlike heart. Those orderly arranged geometrical designs are full of decorative interests. The harmonious color and tone elicit a peaceful and unaffected atmosphere. Yet, dotted amidst all these are flowers, birds and other vegetation, full of vitality, adding a degree of romanticism to the whole.

Recently, Dr. Wu was inspired by oracle-bone inscriptions of Yin and Shang Dynasties. He attempts to link pictures and calligraphy, to unite both in an abstract way in order to express the mystical spirit of the East as well as the immanence of traditional Chinese culture. He is a brave challenger of art. Although he has passed his seventies, he is still searching for varied subjects and forms, attempting breakthroughs in his style.

He has traveled on his artistic journey for ten years. During this time he paints for the pleasure of himself without ulterior motives. He has produced many works with rich contents. Because he is not fettered by Academic and traditional theories, he can exhibit his intuitive concept freely. In many ways, although he possesses many characteristics of Naïve painters, he is different from them in the sense that he does not reside in a backwater place, his works have no trace of provincialism. Because he is not unsophisticated like them, his works are not as plain and primitive. His education, training and his residency in the New York metropolitan region all project unto his canvas; carrying a strong sense of time, intelligence, together with depth and his unique concept. The fact that he has not yet mastered the traditional skills does not diminish the outpouring of his resonance of spirit. Way back in the Northern Song period, Shi Su made the comment that if to paint is to seek similitude, then the resulting painting will be no more than a child's scribbling.

Heshi Yu 2009 NJ

木凳寄意



聞威快要搬到加州柏克萊去。那個週末，我們去找他。天氣很好，清涼的，太陽還沒露面。他坐在後院一張小凳子上。地上幾張切好的木塊，擺得整整齊齊。他回過頭來說，“坐在上面做院子的雜事，很不錯的。這個年齡，腰酸背痛，膝蓋不耐久蹲，有張小腿高的小凳子坐坐，可以支持很久。“送張給你”。原來他趁着包裝行李搬家的空檔，鋸好些舊木頭，做張凳子，好拿去加州新家的院子裡勞動用。

（聞威做事，有板有眼，看木板在地上的擺設，我相信他已經想好要用多大的螺絲釘，多少根，在那裡釘進去。他的畫室整整齊齊，一塵不染。）我當然很高興，很感激他在忙的不可開交的關口，還會想到送我這個舊用的工具。不過那剎那，我腦海卻飛回五十年代，在汶萊汶中念小學的時候。學期結束，或者開大會的時候，每人都得攜帶自己的小凳子，在臨時打開隔間的木製教室坐下來，聆聽長，師長們的訓話。爸爸手巧，替我做了個精緻特高的小板凳。每次抱著那凳子在禮堂裡走的時候，好像大家都會露出羨慕的眼光。不過現在回想起來，應該是我個子很小，爸爸知道我需要張高凳子，要不然，被前面的頭擋著，什麼都看不見。小小個子拎着張大凳子，怪不得大家都會另眼相看。

吳聞威學長 1958 台大醫科畢業。1974 年到紐約大學醫學院任麻醉科終身副教授職。我 1976 年首次在紐約和他認識。他 1979 到新澤西州立醫牙科大學任麻醉/藥理科終身教授及主任。1988-9 年任美洲中華醫學會 (Chinese American Medical Society) 會長。1998 首次發明特殊微量方法測量腦下垂體後葉之荷爾蒙。1994 及 1998 年間將疼痛醫學分別介紹到中華人民共和國及中華民國(台灣)。1991 開始學畫，2006 年退休後全心追求藝術生涯。

他的老師于兆漪 2009 年在畫冊上這麼寫：“他在工作之餘、勤於作畫。每次出外旅行、都有大量的速寫記錄、這些隨境塗抹、信手寫來作品、有寫實、有變形、線條雅拙、童趣盎然、造型純樸、天真爛漫、顯示了他對美感靈敏的潛質。我鼓勵他著重物我之間精神的感受。寫神不寫貌、畫意不畫形。大膽的用墨用彩、自由揮、把那些速寫稿子、從心底翻出、重新表現在畫紙上。最近他從殷商的甲骨文得到靈感、把寫與畫結合、抽象地組合起來、表現了東方的神秘靈異和中國傳統文化的內涵。他是一位向藝術挑戰的勇士、已過古稀之年仍不斷追尋不同的內容和形式更嘗試著風格的突破。”他這本畫冊，由學弟楊繼統 醫師攝影，劉次昕，少文幫忙，然後我整理編輯，借用 blurb e-book publication 的簡便，得以印成。

附圖的中間就是前面提到送我的木凳。右上方丙烯畫的題名為“Liberation”是閻咸學長從心臟手術復原過來的作品。畫家從心臟病監獄的鐵窗口解脫出來，飛離跌落左邊千仞峽谷的驚險。一心一意，在碧草如茵，藍天白雲的陽光普照下創作。鮮紅的色彩轉化成粒粒的紅心，在草地上開滿了鮮紅花朵。畢加索筆下的臉孔，梵谷式的陽光，眾鳥的歡樂飛翔，代表他“飛馬行空”的精神感受。他那時的快樂心情，可想而知。圖左中的 畫取名“唯天為大”，是殷商甲骨文得來的靈感。。在畫面上，“天，大”像是兩個巨人，一紅一黑，前後聳立在不毛的沙漠，與藍天比高。“唯，為”像是歷經苦旱，餘存下來的枯枝，依附在旁。在空曠的沙漠，藍天佔了畫面的大部分，突顯“天大”的詞意。這畫用彩鮮艷，沙漠的蕭條，變得生氣盎然。圖中上的帆船和板凳下的山水畫是他前期的作品。閻咸學長 72 歲後全心致力畫作，幾年下來的成績，印成畫冊，提醒我們這些後輩，只要盡心努力，水滴石穿，醫學，藝術，沒有做不成的事。

搬家的日子終於到了。雖然大部分的工作，是靠搬家公司在操勞，但是閻咸學長家裡幾十年的積存，還是不能全部搬完，留下不少珍藏給我們。但對我來說，最珍貴的還是他在院子裡給我釘的這個木板 凳。雖說“海內留知己，天涯若比鄰”但是在五千公里外，常見面的機率不大。離開的時候，忘了珍重道別。可是腦海裡總記得這板凳背後，前輩老友對我的關懷，“物”簡意長，但是想到“明日隔山岳，世事兩茫茫”，心中禁不住還是有些茫然。

符傳孝 August 18, 2013

轉載自 當代醫學 40, 2013.11

Selected Plates



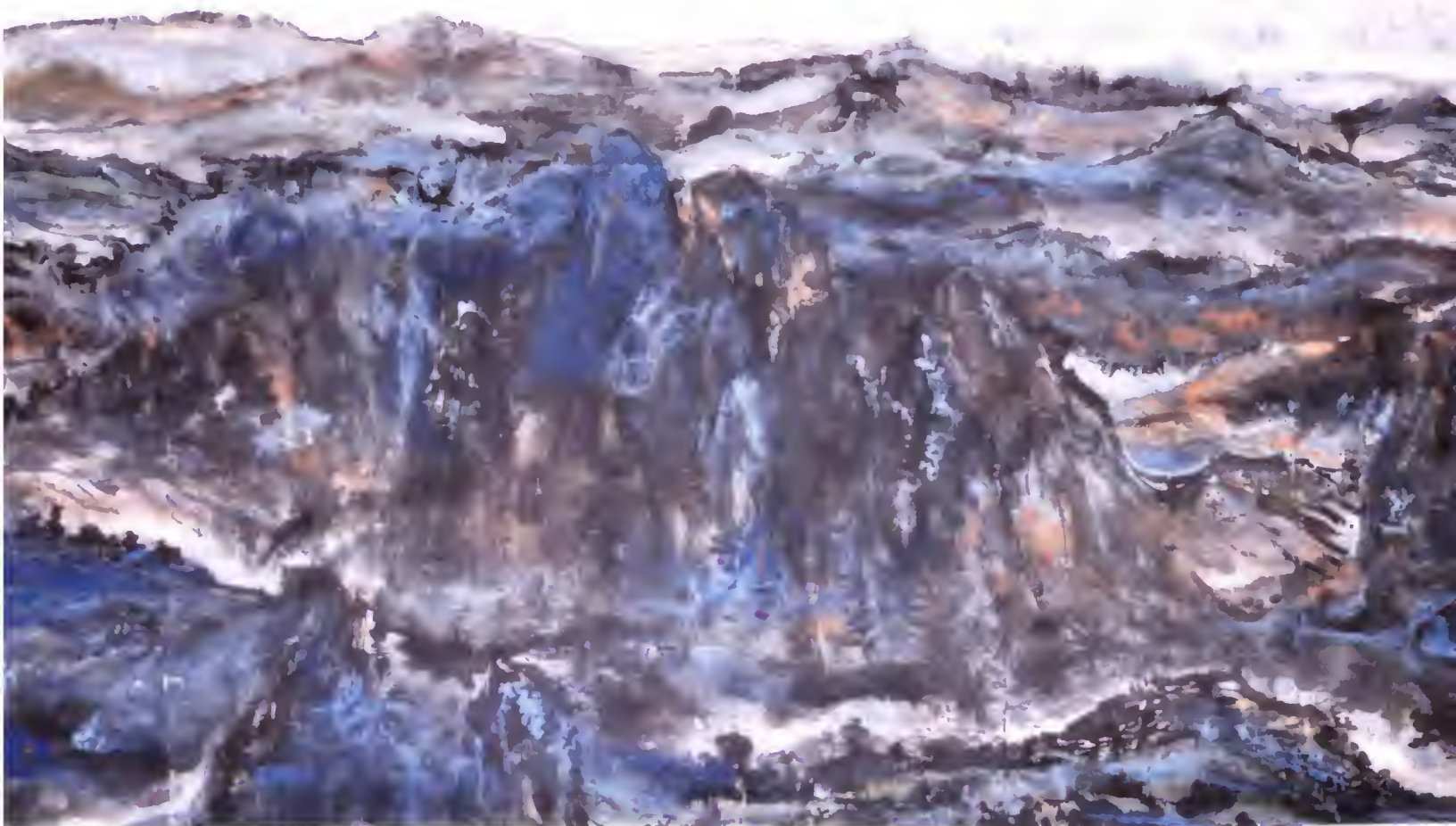
Bushkill Falls PA WC 24x36 96



Huangshan WC 22x33 95



Hwangshan Panorama I & 2 WC 33x48 95





Blossom Ac18x21 03



Market WC 17x27 03



Bougainvillea Ac 22x30 07



Spring WC 12x16 03



Still life 13x18 98



Bryce Canyon Ac 27x27 97



Mt Maures S. France Ac 22x30 06



Mountains 18x27 04



High Atlas Mountain Morocco Ac 37x37 97



Arches National Park Utah Ac 22x30 00



Bryce Canyon Ac 18x27 04



Sun rise WC 18x27 04



Sun set WC 18x27 04



High Atlas Mountain Morocco Ac 22x30 05



Boats with Flags WC 21.5x30 05



Harbor town Ac 24x33 05



Waterfalls WC 18x27 04



Harbor Ac 27x18 03



Marseilles France Ac 22x30 06



Untitled I WC 17x27 04



Untitled 2 WC 17x27 04



Untitled 3 WC 17x27 04



Untitled 4 WC 17x27 04



Untitled 5 WC 17x27 04



Untitled 6 WC 17x27 04



Untitled 7 WC 17x27 04



Woman in Rwanda Ac 18x27 04



Mother and Child Ac 18x27 04



Satisfaction Ac 18x27 04



Indian Woman Ac 15x22 04



Indian Chief Ac 15x22 04



Villagers Raise a Child Ac 25x33 05



Villagers Raise a Child Ac 25x33 06



Healing Ac 22x30 05



Enchanted Garden I Ac 22x30 07



Family Ac 22x30 07



Enchanted Garden 2 Ac 22x30 07



Enchanted Garden 3 Ac 22x30 07



Love in the Hamptons Ac 22x30 07



Lovers' World Ac 22x30 07



Liberation Ac 22x30 07



Parental Lesson Ac 22x30 07



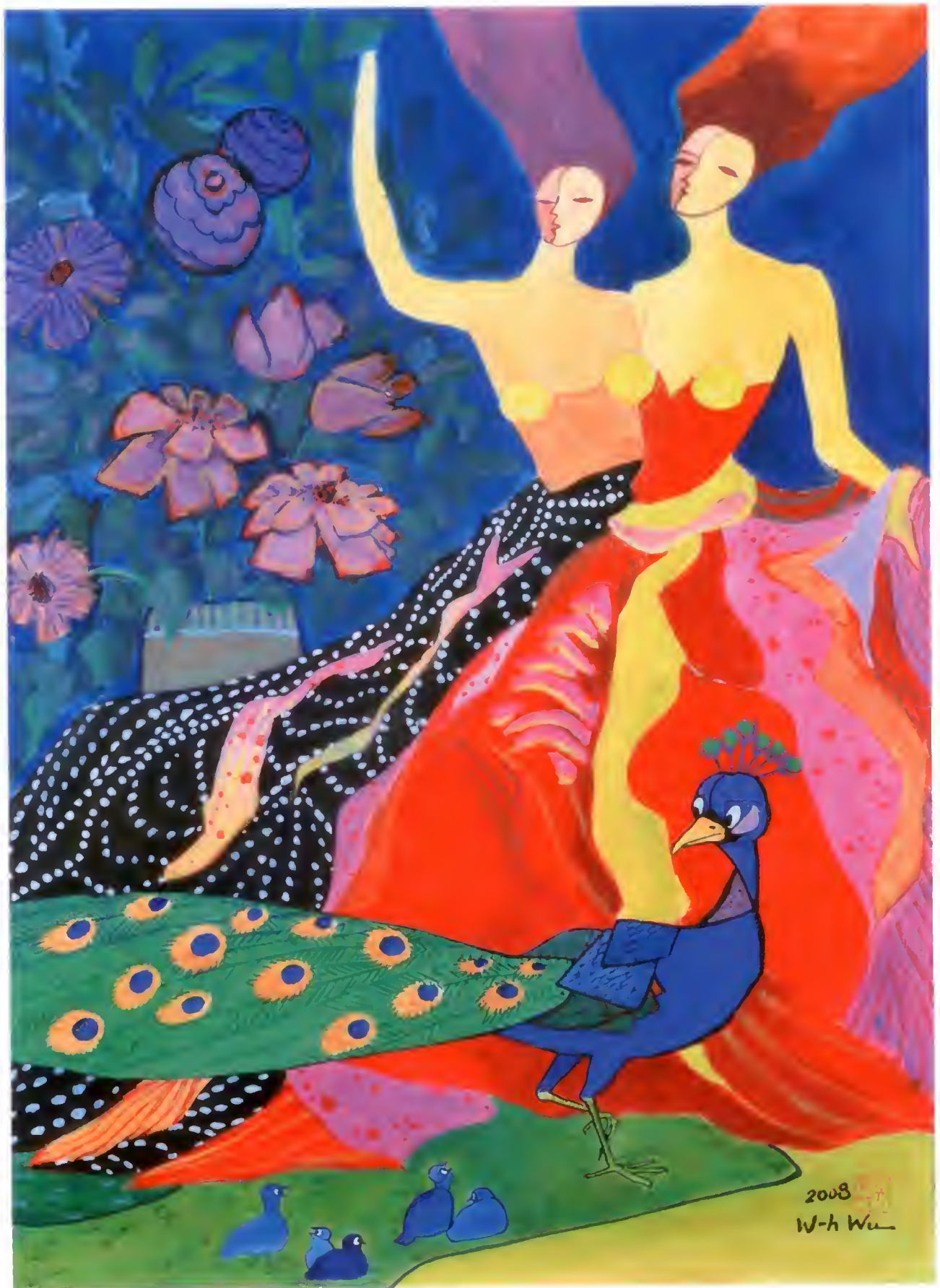
Pauper's Dream of True Love Ac 22x30 07



Politicians in America Ac 22x30 07



Crossing Paths Ac 22x30 08



Egoiste Ac 22x30 08



Lotus I Ac 24x30 08



Mother and Child 2 22x30 08



Mother and Children 2 Ac 22x30 08



Power of Nature Ac Can 24x30 08



Flowers WC 17x27 02



Crystals I Ac 18x27 04



Crystals 2 Ac 18x27 04



Symphony Ac 17x27 04



Shopping WC 12x18 03



Indian Motif 2 Ac 18x27 04



Indian Motif 3 Ac 19x23 04



Indian Motif 4 Ac 18x27 04



Indian Motif 5 Ac 18x27 04



Indian Motif 6 Ac 18x27 04



Indian Motif 7 Ac 18x27 04



Indian Motif 8 Ac 18x27 04



Indian Motif 9 Ac 18x27 04



Indian Motif I Ac 18x27 05



Geiser Ac 9.5x24 05



Hunting Ac 25x37 05



African Village Ac 22x30 04



Beautiful Nature Ac 25x33 05



City of Utopia Ac 25x33 05



Friendly Eco System Ac 22x30 05



Farm Life Ac 22x30 05



Farm Life Ac 22x30 06



Coastal City Ac 22x30 04



City Ac 22x30 04



Arts of NYC Ac 26.5x32 05



W-H Wu
2005



The Gate NYC Ac 22x30 05



East West Travellers Ac 22x30 09



Africa and Spain Ac 22x30 09
 2009 First Place, Annual Essex County Senior Show, NJ



Abbey de Senanque Provence Ac 22x30 05



Boston Ac 22x30 05



France Ac 22x30 05



Charles River Boston Ac 22x30 05



Harbor with Boats Ac 17x24 05



New York City Ac 22x30 05







Religion and the World Ac 22x30 05



Old and New Lakeside Village Ac 25x33 05



Temple Angkor Wat Cambodia WC 18x26 05



San Francisco with Bay Bridge Ac 22x30 05



WuZhen China Ac 25x33 05



ZouTzon China WC 17x27 05



Taipei Taiwan Ac 22x30 05



Burano Island Italy Ac 22x30 06



Inner Harbor MD Ac 22x30 06



San Francisco Ac 22x30 05



Lewes DW Ac 22x30 06



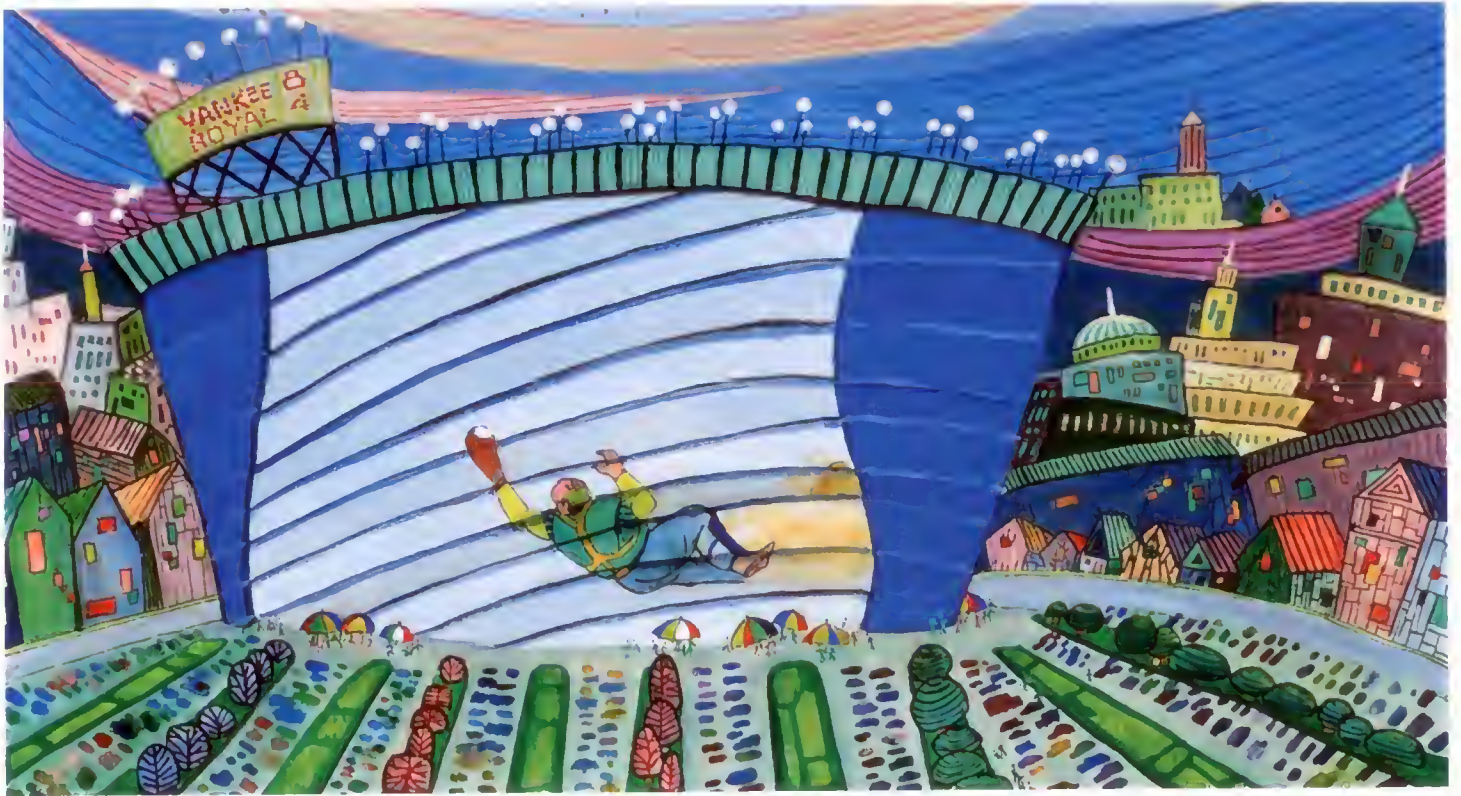
Lombard St San Francisco Ac 22x30 06



Met Museum of Art Ac 22x30 06



Musee d'Orsay Ac 22x30 06



Shea Stadium NY Ac 22x30 06



Paris Ac 22 x 30 09



Rothenburg Germany Ac 22x30 06
2008 Essex County Art Festival, 2nd prize





Taiwan Ac 22x30 06



Venice Ac 22x30 06



HarborTown RI Ac 22x30 07



Flirting Ac 22x30 08



Medieval to Modern France Ac 22x30 06



Battery Park NYC Ac 22x30 07



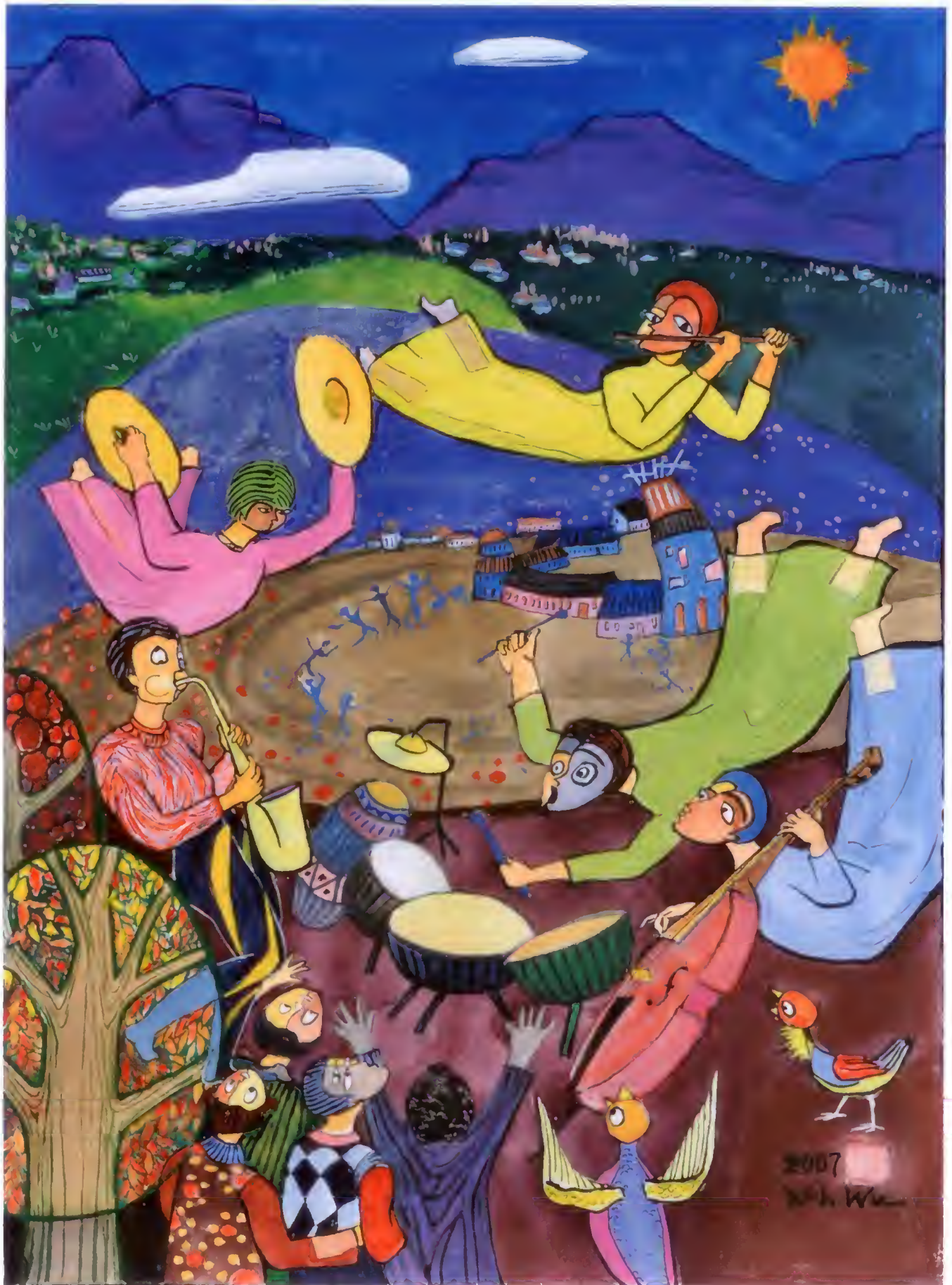
Penn Station NYC Ac 22x30 07



Central Park NYC Ac 22x30 07



Market Tibet Ac Can 24x30 09



Music Making Ac 22x30 07



Warwick NY Ac 22x30 07



South Street Seaport NYC Ac 22x30 07
 Millburn-Short Hills Arts Juried Show, Honorable Mention



Festivity NYC Ac 22x30 08



Financial District NYC Ac 22x30 08



Manhattan NYC Ac 22x30 08



Metropolitan Opera House Ac 22x30 09



Party after Roundup Ac 22x30 08



N Madison Sq Garden Ac 22x30 08



Washington Sq Park NYC Ac 22x30 08

明月三五夜 年年有餘

1 Bright Moon and Yearly Abundance
明月三五 年年有餘

美酒十千

2 Abundance of Vintage Wines
美酒十千

唯天爲大

3 Only the Sky is Big
唯天爲大

如月之恒

4 Eternally Bright Moon
如月之恒

玉井觀魚

5 Watching Fish in Jude-colored Pond
玉井觀魚

東風春自足

6 Spring Breeze Bring contentment
東風春自足

得酒相逢樂

7 Wine Making Reunion Jolly
得酒相逢樂

自得山中樂

8 Finding Pleasure in the Mountain
自得山中樂

于今飲酒多

9 Drink and be Merry
于今飲酒多

天高秋月明

10 Bright Autumn Moon in a Clear Sky
天高秋月明

山水喜相逢

11 Happiness is When Mountain Meets the
Creek 山水喜相逢

春在雪山中

12 Spring is in the Snow
春在雪山中

教學相長

13 Teaching is Learning
教學相長

























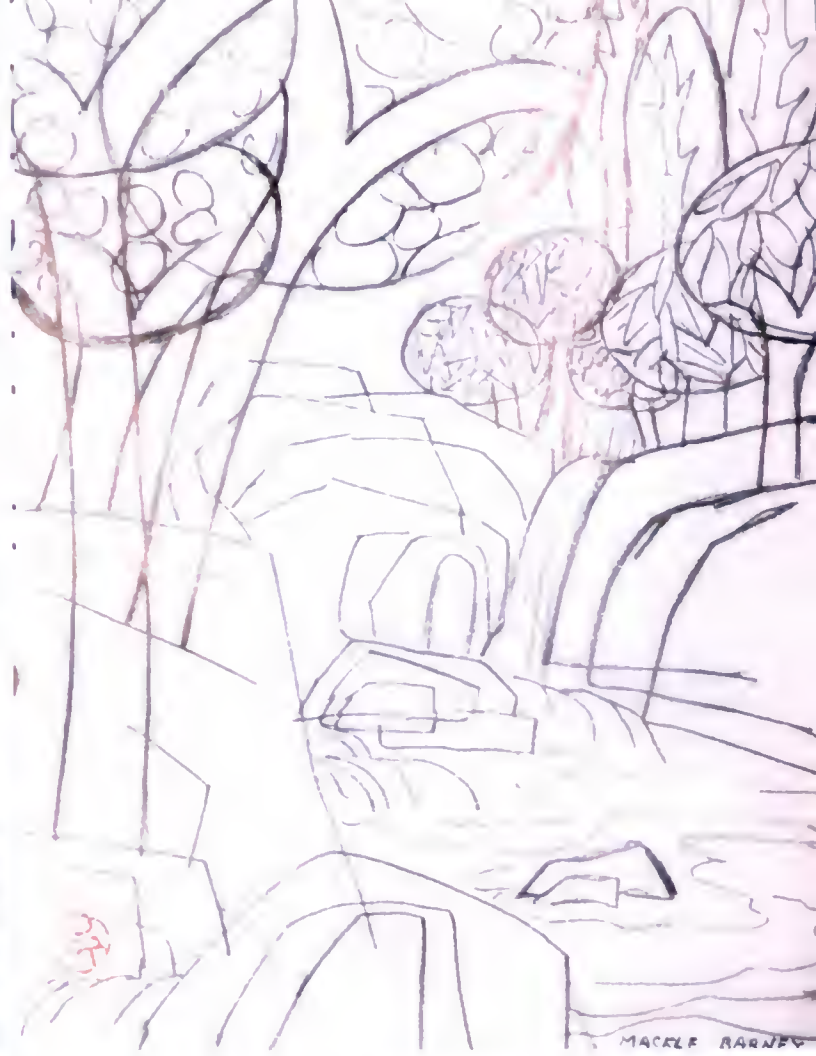
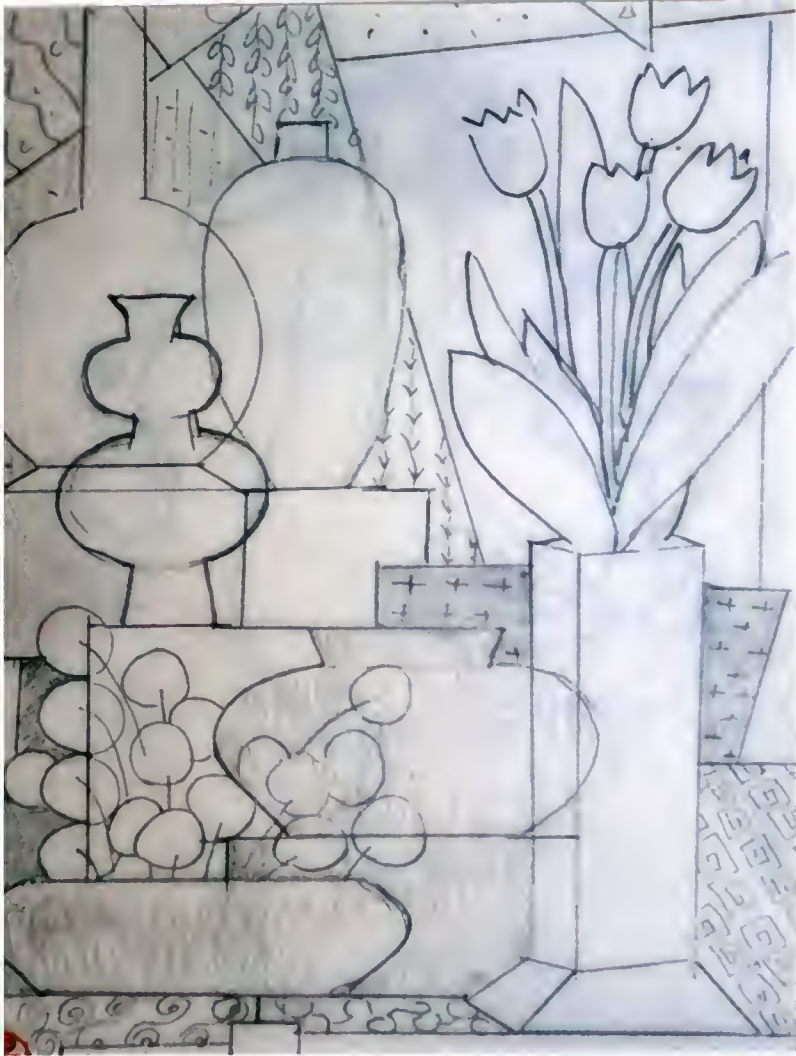


Selected Sketches & Others





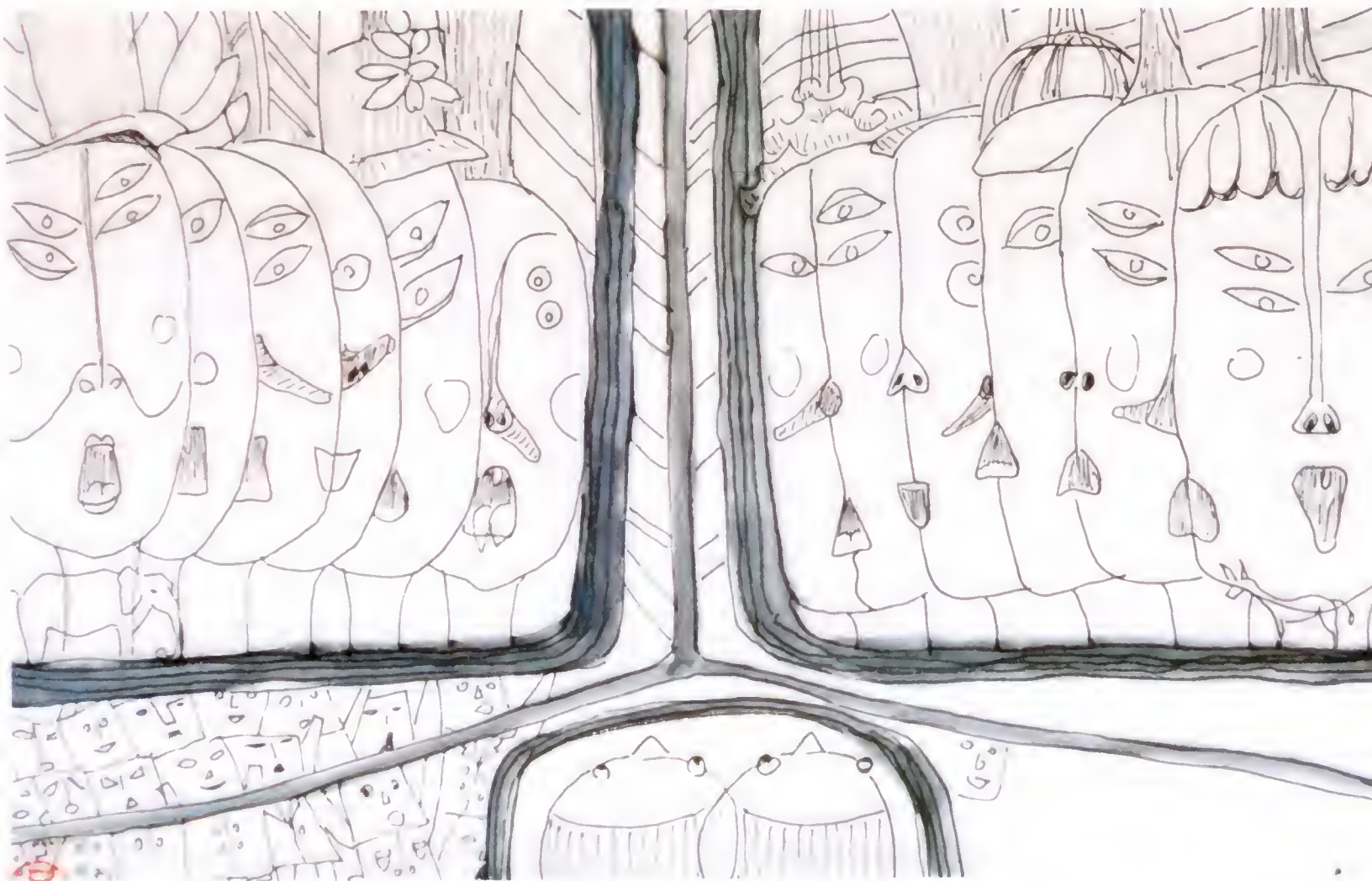


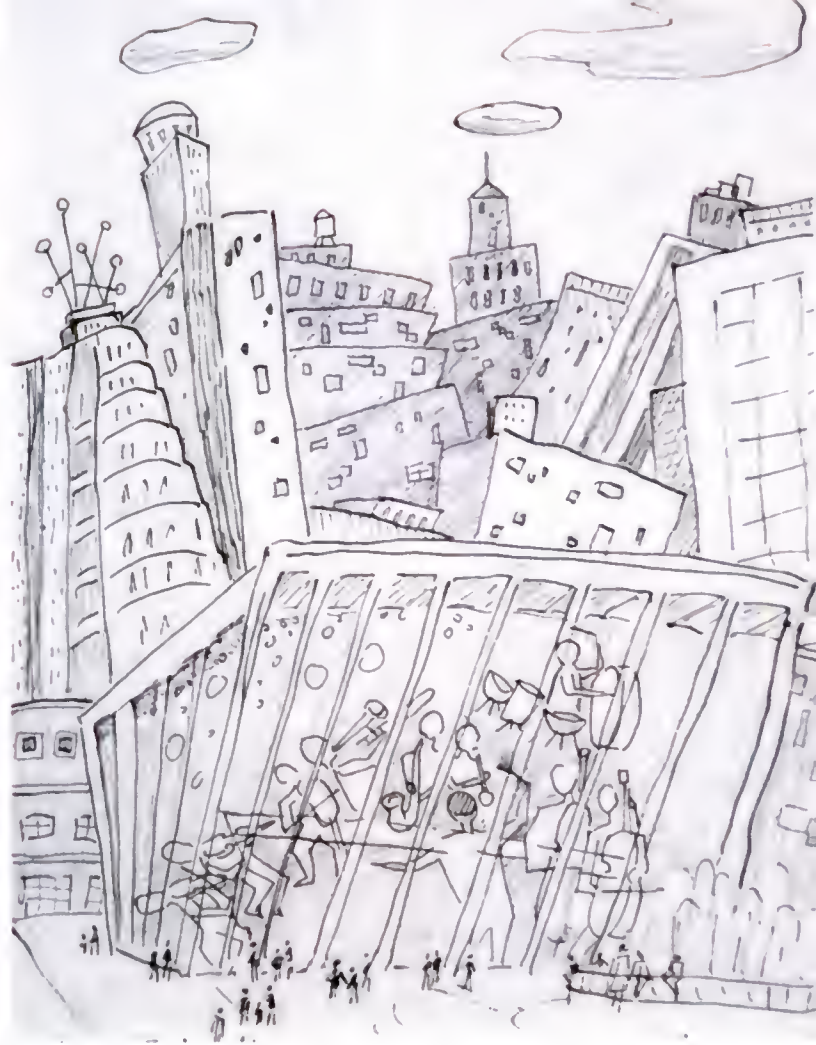
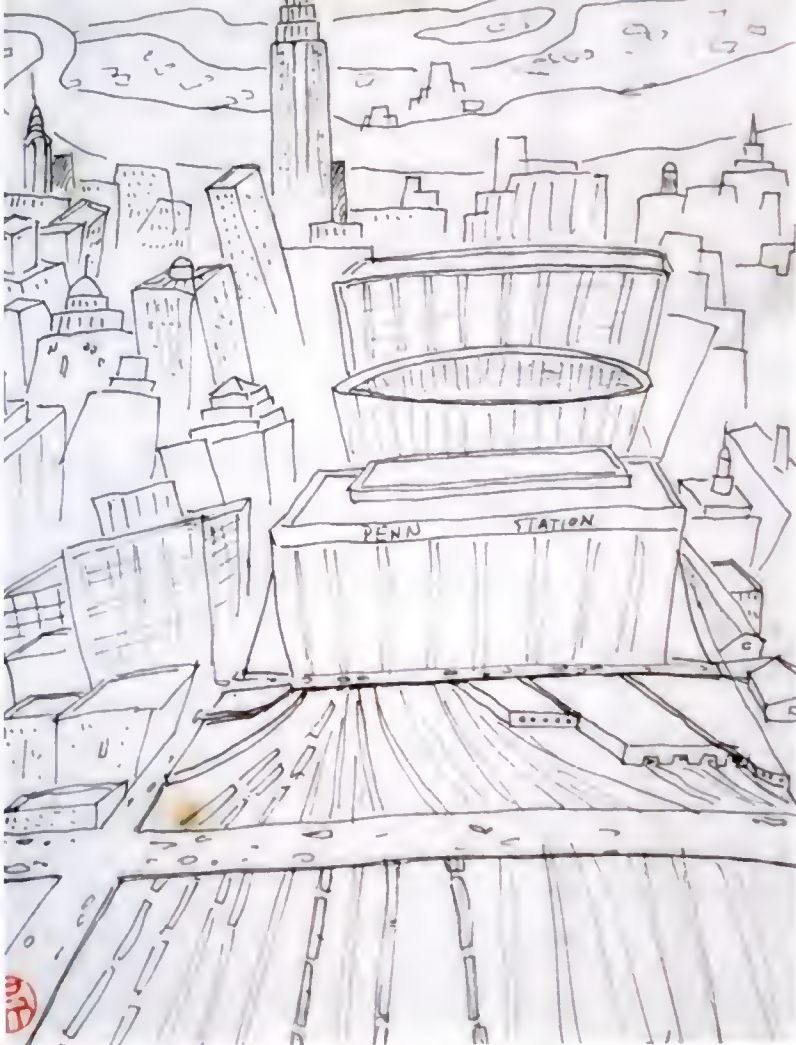


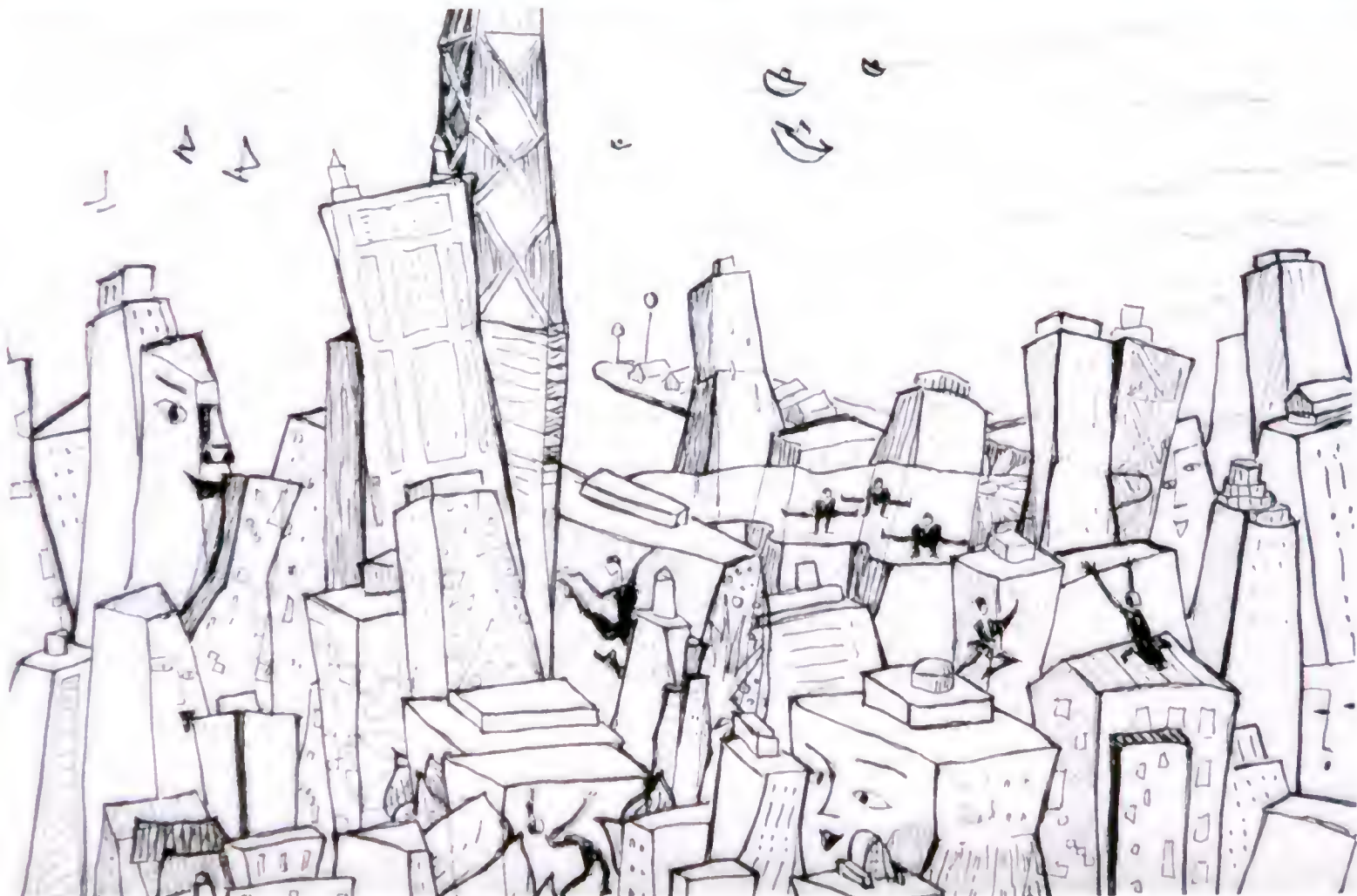


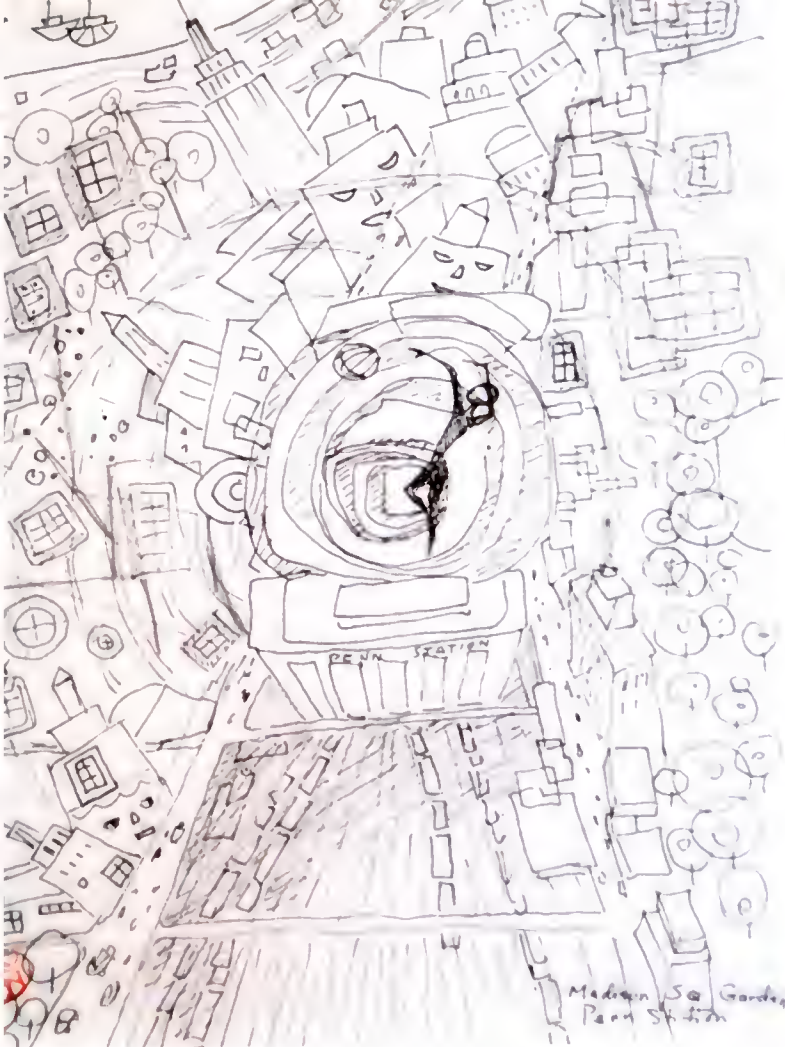


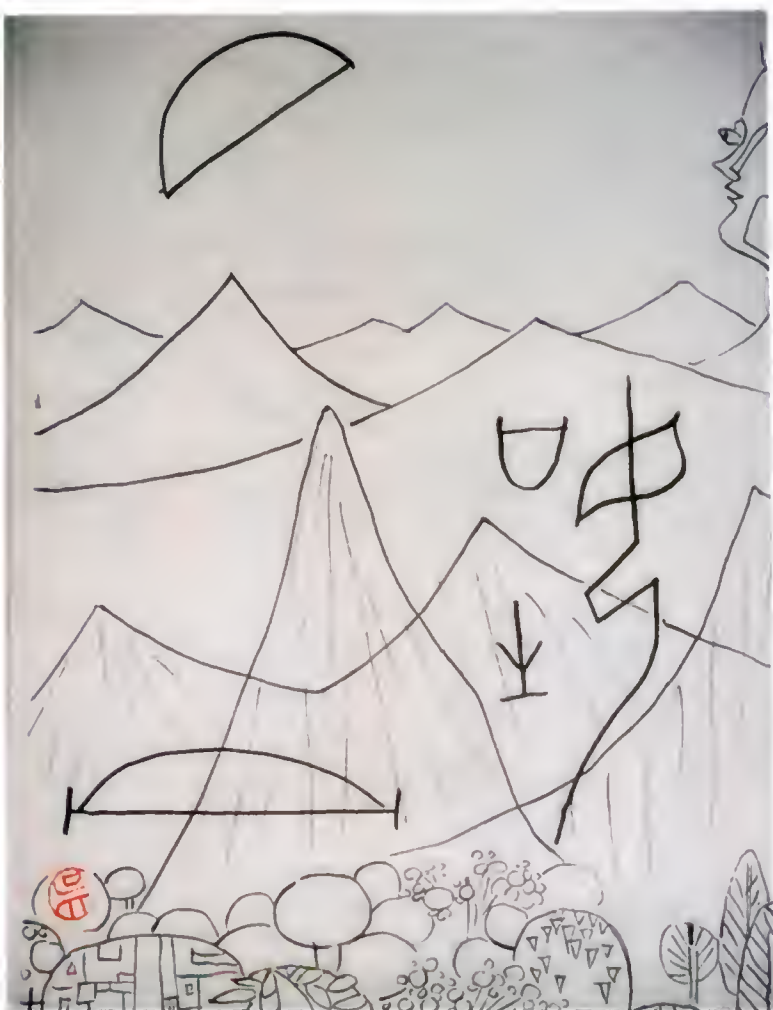


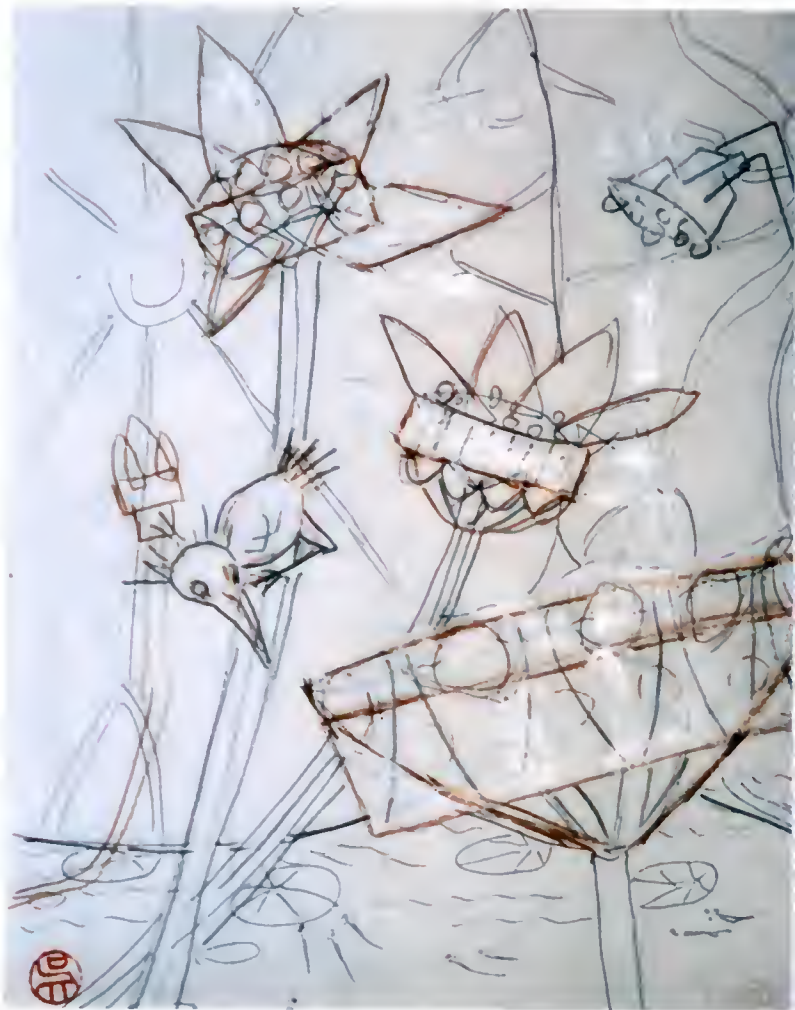
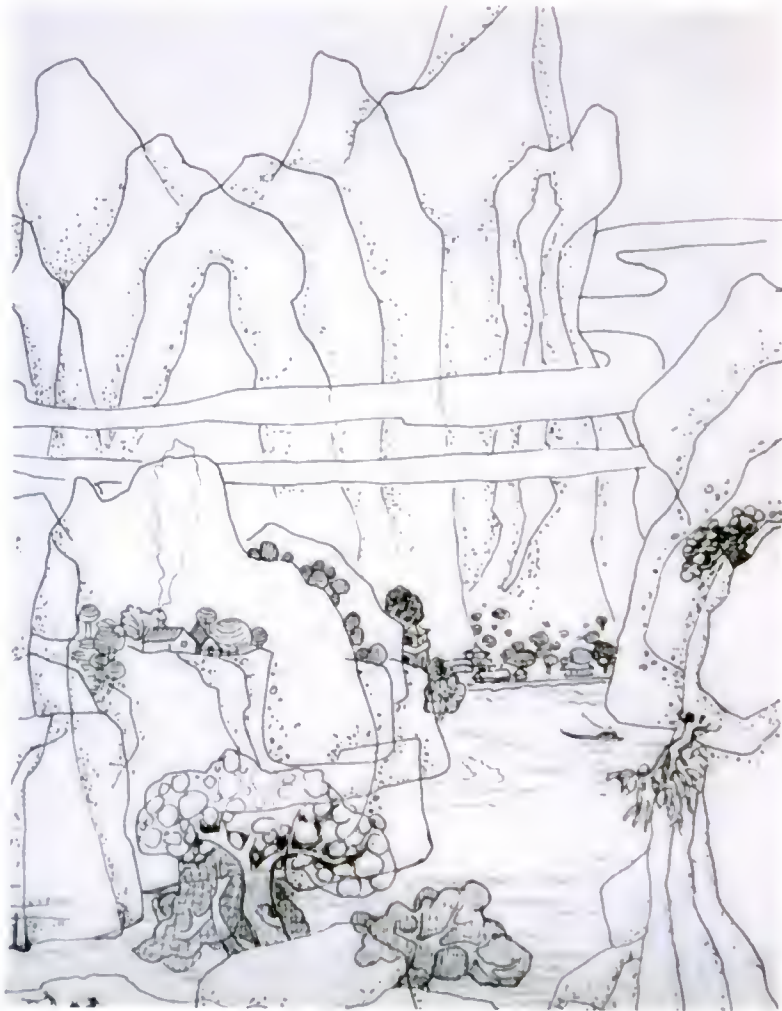
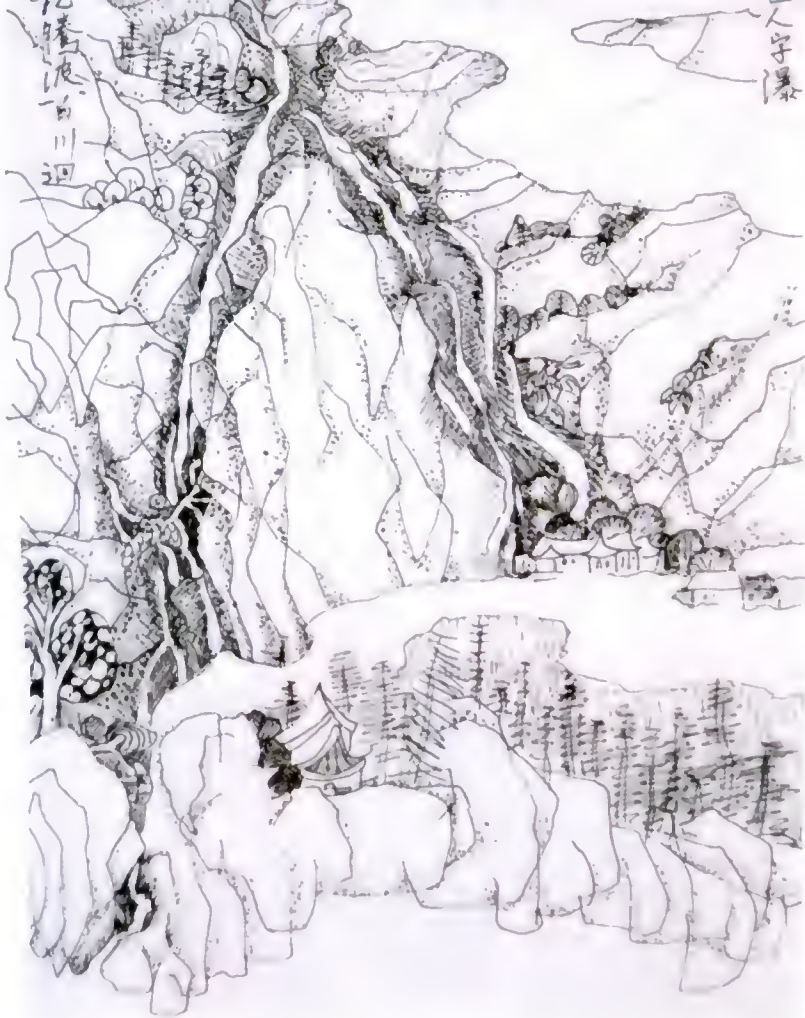














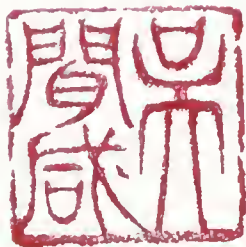




Carved Seals in Various Scripts and Patterns







EXHIBITIONS

Solo Exhibitions:

1996 Millburn Public Library, N.J.
2001 Millburn Public Library, N.J.
2006 Watchung Arts Center, N.J.
2008 Children's Specialized Hospital Gallery, N.J.

Juried (Group) Exhibitions:

1994 Renee Foosaner Gallery, N.J.
1995 The Office Center Gallery at Short Hills, N.J.
1996 Lever House Gallery, N.Y.
1996 The Office Center Gallery at Short Hills, N.J.
1996 Westmoreland Arts and Heritage Festival, Pa.
1997 The Cork Gallery at Lincoln Center, N.Y.
1997 The Office Center Gallery at Short Hills, N.J.
1998 The Office Center Gallery at Short Hills, N.J.
1998 Millburn Public Library, N.J.
1999 Nabisco Gallery, N.J.
2000 Spring Arts Festival, N.J.
2000 Overlook Hospital Gallery, N.J.
2002 Renee Foosaner Art Gallery, N.J.
2003 Spring Arts Festival, N.J.
2003 Meadowland Environment Center, N.J.
2003 Renee Foosaner Art Gallery, N.J.
2004 Meadowland Environment Center, N.J.
2006 The Office Center at Short Hills, N.J.
2006 Watchung Arts Center, N.J.
2006 Overlook Hospital, N.J.
2006 National Newark Building Gallery, N.J.
2007 Renee Foosaner Art Gallery, N.J.
2008 Renee Foosaner Art Gallery, N.J.
2008 Livingston Community Center Gallery, N.J.
2008 Annual Essex County Senior Art Show, N.J.
2008 Renee Foosaner Art Gallery, N.J.
2009 Renee Foosaner Art Gallery, N.J.

2009 Annual Essex County Senior Show, N.J.

Group Exhibitions:

1991 Watchung Art Center, N.J.
1992 East Brunswick Library, N.J.
1992 Millburn Public Library, N.J.
1992 Amerasia Bank, N.Y.
1992 Edgewater Library, N.J.
1992 Lawrenceville Library, N.J.
1993 Millburn Public Library, N.J.
1994 Millburn Public Library, N.J.
1995 Millburn Public Library, N.J.
1998 East Brunswick Library, N.J.
1999 Palisades Park Multimedia Center, N.J.
1999 Livingston Library, N.J.
1999 Marlboro Library, N.J.
2000 West Caldwell Library, N.J.
2003 Newark Museum Council Annual Benefit Exhibition, N.J.
2004 Watchung Arts Center, N.J.
2004 Renee Foosaner Art Gallery, N.J.
2008 Visual Arts Center of N.J., N.J.
2008 Library of the Chathams, N.J.
2008 Madison Public Library, N.J.
2009 Crane's Mill Town Square Gallery, N.J.
2009 The Gallery of Kinnelon Library, N.J.

Awards:

2000 Second Place, Millburn Short Hills Arts Club, N.J.
2003 Second Place, Meadowland Environment Center, N.J.
2008 Honorable Mention, Millburn Short Hills Arts Club, N.J.
2008 Second Place, Annual Essex County Senior Art Show, N.J.
2009 First Place, Annual Essex County Senior Show, N.J.

WEN-HSIEN WU, MD



Wen-hsien Wu, MD, a long time resident of Short Hills, originally from Shanghai, China, aside from establishing himself as a renowned academician in science and medicine, has also developed great passion for the arts. However, it wasn't until after the completion of his medical education in Taiwan that he began studying formally traditional Chinese painting in 1958 and it wasn't until 1991 when he was able to resume painting on a regular basis. For the past few years, Wen has departed from his early traditional Chinese brush and ink style to light form color abstract and expressionistic water color and acrylic paintings, blending techniques from eastern and western styles. He also does traditional Chinese calligraphy and seal carvings which are integrated into his artworks.

During Wen's extensive travels throughout the world and within the United States, Wen has created over 1400 sketches. Most of his paintings are final products from these sketches. Most recently he developed an innate style as shown in a series of paintings based on "city scenes".

Wen Wu's works have been extensively exhibited in juried shows and have won many awards.



Health professionals whose left side of the brain dominates will often find themselves overly stressed and not able to relate well to patients. A complete, balanced person makes a better healer," explains Ernesto Amaranto, MD, director of student mental health services at UMDNJ-New Jersey Medical School (NJMS) in Newark and the coordinator of "A Celebration of the Arts by Those who Heal," held from April 25 to May 3

on the Newark campus. Pictured above are five exhibitors each displaying one of their artworks (l-r): Wen-Hsien Wu, MD, professor of anesthesiology and director of the Pain Center at NJMS; Jeanne Krutzer, student, UMDNJ-New Jersey Dental School; Jacob Lindenthal, PhD and DrPH, professor, Psychiatry, NJMS; Ernesto Amaranto (center, front); and David Gibson, EdD, Dean, UMDNJ-School of Health Related Professions.



His father studied sugar refining in Ohio and Louisiana. He was one of the pioneers in Chinese sugar refining industry and in sugar-cane cultivation. His mother graduated from Radcliffe College and held teaching positions upon her return. Both were Tsing-Hua Alumni, Peking (now Beijing), China.



Wen-Hsien's family was associated with America for a long time. His grandfather, Nae Tsung Woo (upper left), was a combined product of Chinese classical and western education, holding both a Hanlin degree from the Chinese court and a BA from the University of California, Berkley and a graduate degree in finance from the University of Wisconsin.



Class / 1921 Yearbook

RADCLIFFE

YEAR BOOK



TUNG-YU LIN

Peking, China
Born May 20, 1901, Fukien, China
Pei Hua Girls' School, Peking, China.

Biology

I have walked so much to the zoological laboratory that I could challenge anyone to do a walking race in the Olympic games.

*For truth has such a face and such a mien
As to be bold, needs not to be seen.*



校學華清京北
TSING HUA COLLEGE
PEKING

OFFICE OF THE PRESIDENT

校
長
室

TO WHOM IT MAY CONCERN:

This is to certify that MISS TUNG-YU LIN has passed a competitive examination held recently under the auspices of this institution for the selection of a limited number of qualified young women to study in America at the expense of the Chinese Government. Miss Lin has with her credentials from Pei Hua School.

Peking which she will gladly submit whenever required. I beg to commend her to the kind attention of the college authorities who will have charge of her studies, and shall appreciate any advice that may be given her from time to time.

We maintain an office at Washington, D. C. known as the Chinese Educational Mission to the United States of America, 2312 19th St., N. W., Washington, D. C., under the superintendence of Mr. C. T. Chao, who has general supervision of all government students in America sent out by this institution. College authorities are requested to communicate with Mr. Chao in all matters concerning Miss Lin, and to send reports from time to time concerning the progress made by her.

Peking, China
July 25, 1921

H. C. King
President



His mother, Tung-Yu Lin (left and center), was among the earliest Chinese students graduated from Radcliffe College (class 1925).

Wen-Hsien's grandmother, 倪氏, Mrs. Woo (right upper) and his grandfather, Nae Tsung Woo (right lower).

Both of Wen-Hsien's parents went to the United States for advanced studies on the merit of Gengzi Indemnity Scholarships.



July 5 1958 National Taiwan University, Medical school graduation.



This is a glimpse of Wen-Hsien family in his art world. The upper right is a whimsical painting of his daughter's favorite character for her. Lower is his son on a river rafting trip. Upper left is his Short Hill surrounding and Newark airport cafeteria.









吳聞咸畫集

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